File

THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A   S C R I P T

"CALLAN"

Prod.No: 32085

"THE SAME TRICK TWICE"

VTR/THS/2515

by

BILL CRAIG

STORY EDITOR
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DESIGNER
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PRODUCER
REGINALD COLLIN

DIRECTED BY
PETER DUGUID

CAMERA REHEARSALS: WEDNESDAY, 18TH FEBRUARY 1970, 10.00-19.30)
THURSDAY, 19TH FEBRUARY 1970, from 10.15) - STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 19TH FEBRUARY 1970, 16.45-19.30 - STUDIO 1, TEDDINGTON.

TRANSMISSION: T.B.A. DURATION: 51'00" + 2 COMMERCIAL BREAKS.

Prod.No: 32085 VTR/THS/2515

"CALLAN" (6) "THE SAME TRICK TWICE"

CAST:

Callan .... EDWARD WOODWARD
Hunter .... WILLIAM SQUIRE
Cross .... PATRICK MOWER
Lonely .... RUSSELL HUNTER
Surtees .... RICHARD HURNDALL

Mallory .... PATRICK O'CONNELL
Bishop .... GEOFFREY CHATER
Jean Price .... TRISHA NOBLE
Freddy .... HAROLD INNOCENT
W. German Captain/ Interviewer.. ANDREW SACHS

+ 5 walk-ons & 1 extra all thru the JD AGENCY:

BARON OMIDI (Russian spy), BERNARD MISTOVSKI (F.O. man doubling in Gents' scene), JAY NEIL (British Army Capt. doubling in Gents' scene), CHRISTOHER HOLMES (British Army Lieut. doubling in 1st Corridor scene), ROYSTON FARRELL (W. German Lieut. doubling in 2nd Corridor scene); SCOTT ANDREW (W. German sentry).

* *

Floor Manager .... DENVER THORNTON
P.A. .... PADDY DEWEY
Stage Manager .... MYRTLE VINCENT
Asst. Floor Manager .. STUART ORME
Call Boy .... PETER ELLIS
P.A. Timer .... EDNA EWING

Wardrobe Supervisor .. JILL SILVERSIDE
Make-Up Supervisor ... BARBARA COLE

Technical Supervisor .. JOHN EVELEIGH
Lighting Supervisor ... BILL LEE
Senior Cameraman ...... ROY EASTON
Sound Supervisor ...... RON FERRIS
Vision Mixer .... PETER PHILLIPS
Racks .... BERT WHITE
Grams .... BRIAN HIBBERT

Graphic Designer ...... KEITH PAISLEY
Film Editor .... ROY HAYDEN

* *

SCHEDULE:

WEDNESDAY, 18TH FEBRUARY:

Camera rehearsal 10.00-13.15
LUNCH BREAK 13.15-14.15
Camera rehearsal 14.15-19.30

THURSDAY, 19TH FEBRUARY:

Camera rehearsal 10.15-12.00
Line-up and make-up 12.00-13.00
LUNCH BREAK 13.00-14.00
Dress rehearsal 14.00-15.45
TEA BREAK, line-up and make-up 15.45-16.45
VTR .... 16.45-19.15 (Partial assembly editing) (VTR/THS/2515)
Technical clear 19.15-19.30

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TECHNICAL REQUIREMENTS:

4 + 1 pedestal cameras, (1 cam. to be bridged for interview scene), normal monitors + bank of monitors in Hunter's Office (1 of these, 9" Pye monochrome, to be PRACT.)

3 booms + miniboom, (gun mic. in miniboom), slung mic. in Surtees' vestibule, 2 stand mics. for interview scene. 2 fishpoles. Grams, tape, fold-back. Slight echo for Cellar scenes. PRACT. tape recorders in Hunter's Office & Cellar.

PRACT. telephones: Frontier Post (German ring)/Hunter's Office, Surtees' Flat/Hunter's Office, Surtees' Flat/Freddy's Studio, Jean's Flat/Hunter's Office. Telephones to ring in Frontier Post, Surtees' Flat, Hunter's Office & Jean's Flat. Gun shot generator.

35mm. T/C (16mm. sound) for "CALLAN" opening titles, 16mm. double-headed T/C for 8 specially shot sequences. Scanner for op. & closing captions, slide machine for act breaks & closing "Thames" slide.

"CALLAN" (6) Prod.No: 32085 "THE SAME TRICK TWICE" VTR/THS/2515

SCENE BREAKDOWN

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 1				
	OPENING CREDIT SEQUENCE: T/C (35/16mm) & CAPTION SCANNER				GRAMS		1
	TELECINE (1): (16mm) FRONTIER POST - EXT. (1'21")	DAY	Callan Extras	-	SOF	-	1
1.	FRONTIER POST - INT.	DAY	Callan Bishop German Capt. Prisoner Extras	1: A. 3: A. 4: A.	A-1 B-1	1-8	1-4
2.	HUNTER'S OFFICE - INT.	DAY	Hunter Cross Callan (off)	1: B. 2: A.	C-1 A-1	9-10	4
3.	FRONTIER POST - INT.	DAY	Callan Bishop Mallory Surtees German Capt. Extras	1: A. 3: A. 4: A. 5: A.	A-1 B-1	11-22	4-7
	TELECINE (2): (16mm) CAR - INT./EXT. (2'20")	DAY	Callan Mallory	-	SOF	-	7-9
4.	HUNTER'S OFFICE - INT.	DAY	Callan Hunter Bishop Surtees) Interviewer)	1: B. 2: A. 3: B. on monitor 5: B.	B-2 C-1 2 STAND MICS.	23-39	9-13
5.	SURTEES' FLAT, INT.	DAY	Surtees Cross	1: C. 2: B. 4: B	B-3 C-2	40-61	13-17
			/ASSEMBLY EDIT/				
6.	HUNTER'S OFFICE - INT.	DAY	Hunter Cross Callan	1: B. 2: A. 3: B.	C-1	62-72	17-20
			/ASSEMBLY EDIT/				
7.	CALLAN'S FLAT - INT.	NIGHT	Callan Mallory	1: D. 3: C. 4: C.	A-2	73-86	20-23
			/ASSEMBLY EDIT/				
8.	HUNTER'S OFFICE - INT. (+ end of act slide)	DAY	Callan Hunter Bishop	1: B. 2: A. 3: B.	B-2 C-1	87-104	23-26

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES

ACT 2

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	Beginning of act slide into:						
9.	GENTS' - INT.	NIGHT	Lonely Callan Extras	1: E. 2: C.	A-1	105-112	27-29
	/POSSIBLE ASSEMBLY EDIT/						
	TELECINE (3): (16mm) FLATS - EXT. (0'23")	DAY	Cross Coalman	-	SOF	-	30
10.	CELLAR - INT. including: TELECINE (4): (16mm) FLATS - EXT. (0'33")	DAY DAY	Lonely Callan Cross Surtees & taxi	1: F. 3: D.	MINI-BOOM-1	113-115	30-31
	/ASSEMBLY EDIT/						
11.	SURTEES' CORRIDOR, INT.	DAY	Callan Extra	4: D. 5: C.	F/P A-1 SLUNG MIC	116-118	32
12.	SURTEES' FLAT - INT.	DAY	Callan Lonely Freddy (off)	1: G. 2: B.	B-4 C-2 A-3	119-124	32-34
13.	FREDDY'S STUDIO - INT.	DAY	Freddy Callan (off)	3: E.	A-3 B-4	125	34
	/ASSEMBLY EDIT/						
14.	HUNTER'S OFFICE - INT.	DAY	Callan Mallory Hunter Cross	1: B. 2: A. 3: B.	B-2 C-1	126-135	34-37
	/ASSEMBLY EDIT/						
15.	FREDDY'S STUDIO - INT.	DAY	Freddy Callan	1: H. 2: E. 3: F.	A-3 F/P A-2	136-150	37-41
16.	CELLAR - INT.	DAY	Cross Surtees (off)	3: D.	MINI-BOOM-1 B-4	151	41-42
17.	SURTEES' FLAT - INT.	DAY	Surtees Voice (off)	4: E.	B-4 C-1	152	42-43
	TELECINE (5): (16mm) CANAL - EXT. (1'11")	DAY	Callan Jean	-	SOF	-	43

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 2 (contd.)						
18.	JEAN'S FLAT - INT.	DAY	Jean Callan	1: J. 3: G, H. 5: D.	A-4 B-5 MINI-BOOM-2	153-164	43-45
19.	HUNTER'S OFFICE - INT. (+ end of act slide)	DAY	Hunter Bishop (Surtees & Voice on tape)	2: A. 4: F.	C-1	165-167	45-46
	ACT 3						
20.	Beginning of act slide into: CALLAN'S FLAT - INT.	NIGHT	Callan Hunter	1: D. 2: F. 3: J, C.	A-2	168-195	47-51
21.	CELLAR - INT.	NIGHT	Mallory	5: E.	MINI-BOOM-1	196	51
			/ASSEMBLY EDIT/				
22.	SURTEES' CORRIDOR, INT.	NIGHT	Callan Extra	3: K. 5: C.	F/P A-3 SLUNG MIC.	197-198	52
23.	SURTEES' FLAT, INT.	NIGHT	Surtees Callan	4: B. *5: F. *(Corridor)	B-3 C-2 SLUNG MIC.	199-201	52-53
	TELECINE (6): (16mm) FLATS - EXT. (0'18")	NIGHT	Mallory Housewife	-	SOF	-	53
24.	SURTEES' FLAT - INT. including: SURTEES' CORRIDOR, INT.	NIGHT	Surtees Callan Jean	1: G 2: B. 3: L. 4: H, B. 5: F.	B-3 C-2 SLUNG MIC.	202-232	53-59
25.	HUNTER'S OFFICE - INT.	NIGHT	Cross Hunter	1: B	C-1	233	59
26.	SURTEES' CORRIDOR, INT.	NIGHT	Callan	5: C	F/P A-1	234	59
27.	SURTEES' FLAT - INT.	NIGHT	Surtees	4: B	B-3	235	59
			/ASSEMBLY EDIT/				
28.	HUNTER'S OFFICE - INT.	NIGHT	Callan Hunter	1: B.	C-1	236	60
	TELECINE (7): (16mm) FLATS - EXT/INT. (0'19")	NIGHT	Cross	-	SOF	-	60

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd.)				
29.	CELLAR - INT.	NIGHT	Cross Mallory	3: D.	MINI- BOOM-1	237	60
			/ASSEMBLY EDIT/				
30.	SURTEES' CORRIDOR, INT.	NIGHT	Cross	5: F.	F/P A-1	238	61
31.	HUNTER'S OFFICE, INT.	NIGHT	Callan Hunter	1: B. 2: A.	C-1	239-242	61-62
32.	SURTEES' FLAT, INT.	NIGHT	Cross Surtees' body	4: E.	B-4	241	62
33.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Callan	1: B	C-1	242	62
			/ASSEMBLY EDIT/				
34.	SURTEES' FLAT, INT.	NIGHT	Cross Hunter Callan Surtees' body	4: E.	B-4 C-2	243	62-63
			/ASSEMBLY EDIT/				
35.	JEAN'S FLAT - INT.	NIGHT	Jean Callan Mallory	1: J. 3: H, G.	A-4 MINI- BOOM-2	244-247	64-65
36.	INTERCUTTING:					248-251	65-67
	HUNTER'S OFFICE, INT. &	NIGHT	Hunter	2: A.	C-1		
	JEAN'S FLAT, INT.	"	Jean Callan	1: J.	A-4		
			/TAPE STOP for SPECIAL F/X/				
37.	JEAN'S FLAT - INT.	NIGHT	Mallory Jean Callan	1: J. 3: G.	A-4 MINI- BOOM-2	252-255	67
			/ASSEMBLY EDIT/				
38.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Callan	1: B. 2: A.	C-1	256-259	67-68
	CLOSING CREDIT SEQUENCE: FLOOR CAPTION, CAPTION SCANNER & FINAL SLIDE		-	4: Caption.	GRAMS	260	68-69

VTR/THS/2515

ACT 1

	Camera / Vision	Scene / Dialogue	Sound
	FADE UP TELECINE (35mm/16mm) THAMES PICTORIAL SYMBOL (0'07") into "CALLAN" OPENING TITLES (0'54").	OPENING CREDIT SEQUENCE.	S.O.F. (THEME MUSIC)
	SUPER (INLAY) CAPTION SCANNER (1) "THE SAME TRICK TWICE" (2) by BILL CRAIG		
	TAKE OUT CAPTION SCANNER		
	TELECINE (16mm) (1'21") RIFLE lying against HEDGE. EAST GERMAN SENTRY COMES to BARRIER & SHOUTS X to WEST GERMAN SENTRY. CALLAN COMES FORWARD to WEST GERMAN BARRIER, LOOKS at his WATCH, then TURNS & WALKS FAST to FRONTIER POST DOOR. (1'17")	T/C (1). EXT. FRONTIER POST. DAY. E. GERMAN SENTRY: (SHOUTS, IN GERMAN) Relax, Fritz, it's not time yet.	S.O.F.
1.	3 (A) SEE HAND-CUFFS on PRISONER. PULL BACK to 3-S as CAPTAIN COMES to SIT behind DESK. SEE CALLAN ENTER & JOIN C. GROUP.	1. INT. FRONTIER POST. DAY.	BOOMS A-1, B-1 GRAMS F/X: FEELING OF DAWN IN ISOLATED COUNTRY - THIN DAWN CHORUS, etc (thru scene)
2.	1 (A) 2-S, BISHOP & FOREIGN OFFICE MAN. Preview 4		

(On 1, Shot 2)

PAN BISHOP & F.O. MAN R. to SEE CALLAN COMING OVER TO THEM.

LET F.O. MAN GO L, finishing with 2-S, CALLAN & BISHOP.

BISHOP: They're cutting it a bit fine, aren't they?

CALLAN: They'll be here - dead on time./

3. 4 (A)
C.M.S. BISHOP.

PULL BACK as HE MOVES u/s, & FIND CALLAN for 2-S.

(PAUSE)

BISHOP: Perhaps we should wait up at the barrier.

CALLAN: In this lot? You'd catch your death. You worry too much, Mr. Bishop.

BISHOP: You think so, Callan, do you?

CALLAN: Is he worried?/

4. 1 (A)
C.M.S. PRISONER with LOWER HALF of CALLAN &/or BISHOP.

He's got a damn sight more reason, if they don't make the swop.

BISHOP: He can't be all that useful to them. Not after five years./

5. 4 (A)
TIGHT 2-S, CALLAN & BISHOP.

Did he - um - say much to you on the way over?

Preview 1

(On 4, Shot 5)

CALLAN: He hasn't said a blind word since we pulled him in back in '65. Don't even expect him to say goodbye. He's a trained man, that one.

BISHOP: Still, we haven't come badly out of the bargaining.

6. 1 (A)
2-S, CALLAN & BISHOP.

CALLAN: Uh-huh? Foreign Office feeling pleased with itself?

BISHOP: Two of ours for one of theirs.

CALLAN: Yes, but we give stamps.

BISHOP: You are very off-hand, Callan, about the return of your agents.

CALLAN: Well now, who said Surtees and Mallory were our agents?

TRACK BACK as CALLAN & BISHOP COME 3 or 4 STEPS d/s.

BISHOP: I shouldn't have thought that there was much point in persisting with the denial since Surtees made a full confession.

CALLAN: There's all sorts of confessions.

BISHOP: I must say I was a bit surprised to learn you'd recruited a chap like that. He always struck me as being rather ... naive - for your line of work.

Preview 4

(On 1, Shot 6)

PUSH u/s with CALLAN & BISHOP & SEE CAPTAIN at PHONE in b/g for 3-S.

CALLAN: You know him, then?

BISHOP: We were up at Oxford -

F/X: GERMAN TELEPHONE RINGS./

7. 4 (A)
C.M.S. CAPTAIN.

(1 TO POS.B, HUNTER'S OFFICE, FAST)

CAPTAIN: (IN GERMAN) Hallo, Buchmann here.

TAPE

VOICE: (DISTORT, ON TAPE) (IN GERMAN) They should be with you now.

CAPTAIN: (IN GERMAN) Right. Thank you. (PHONE DOWN) (HE NODS "YES" TO CALLAN)/

8. 3 (A)
3-S, CAPTAIN, BISHOP & CALLAN.

As CALLAN COMES FORWARD, CRAB R. to FAV. CALLAN & PRISONER, & PUSH IN on HAND-CUFFS.

CALLAN: Dead on time.
Come on, mate, you're going home.

2. INT. HUNTER'S OFFICE. DAY. BOOM C-1

9. 2 (A)
M.C.U. HUNTER, looking R.

GRAM F/X: HUNTER'S OFFICE ATMOSPHERE (as for series

HUNTER: (ON PHONE) Right, Callan - rake around the old bones, but don't disturb them too much. I want those questions answered.

+ BOOM A-1

CALLAN: (DISTORT) Leave it to me, sir./

10. 1 (B)
M.S. CROSS ENTERING L.

PAN HIM R. for 2-S.

HUNTER: (PHONE DOWN) They've made the exchange.

3. INT. FRONTIER POST. DAY. BOOMS A-1, B-1

11. 4 (A)
As directed.

GRAM F/X a/b - FEWE BIRDS.

Preview 3

(On 4, Shot 11)

(1 TO POS.A. FRONTIER POST)

BISHOP: A brief pause in your first steps into freedom, gentlemen, while we organise the transport and attend to a few necessary formalities. May I now take this opportunity of welcoming you both back to the free world? I hope it will not be too long before the unfortunate experience of the past five years becomes no more than a distant, unhappy memory. /

12. 3 (A)
2-S, CALLAN & BISHOP.

BRING CALLAN d/s L. for 3-S with MALLORY & SURTEES. LOSE BISHOP.

CALLAN: And let me be the first to say - the next round's on you. /

13. 5 (A)
C.M.S. BISHOP.

BISHOP: Very thoughtful of you. /

14. 4 (A)
3-S, SURTEES, CALLAN, BISHOP.

CALLAN: Cheers. Sorry, I could only find three cups. /

15. 5 (a/b)
(C.M.S. Bishop)

BISHOP: Let me introduce Mr. David Callan, of /-

16. 4 (A)
2-S, SURTEES & CALLAN.

CALLAN: I've been assigned to look after you, Mr. Surtees. For the next few weeks, that is.

SURTEES: Look after me? /

17. 5 (A)
M.C.U. BISHOP.

CALLAN: You know, help you to find your feet. Keep the Press off your back. /

18. 4 (a/b)
(2-S, Surtees & Callan)

They're bound to be around pestering you with a lot of questions.

SURTEES: I have no objections to answering their questions.

Preview 1

(On 4, Shot 18)

CALLAN: Of course not. But all in good time, eh? We'll have one or two of our own to ask. Still, that can wait till we get to East Grinstead.

SURTEES: Where?/

19. 1 (A)
M.C.U. MALLORY.

CALLAN: A little private nursing home we've fixed up. I think you'll like it./

20. 3 (A)
M.C.U. CALLAN.

Give you a few days' rest, get yourself a proper medical check-up. All at the Government's expense.

As CALLAN GOES u/s, PULL to 3-S with MALLORY & SURTEES.

SURTEES: For which Government Department do you work, Mr. Callan?

(4 REPO. FURTHER L)

CALLAN: Well now, I doubt if you've actually heard of us. We handle things.

SURTEES: One of the Security services?

CALLAN: (PAUSE) In a manner of speaking./

21. 4 (L. of A)
M.C.U. SURTEES.

SURTEES: Oh yes, you'll look after me!

PAN HIS HAND to CALLAN as HE THROWS DRINK in CALLAN'S FACE.

BISHOP: Gentlemen - please!/

22. 1 (A)
GROUP, FAV. SURTEES & BISHOP.

SURTEES: What I have to say will be said in the public press - not in a private nursing home.

(CAMS. 3, 4 & 5 CLEAR SET)

GRAM F/X: CAR HORN.

Telecine next

(On 1, Shot 22)

BISHOP: Sounds as though we're ready to leave. If you'll come with me, Surtees.

CRAB L. as SURTEES & BISHOP GO OUT of FRAME R.

FIND CALLAN & ADMIT MALLORY L.

MALLORY: Come on, Callan. You can look after me, instead.

LET THEM GO R.

TELECINE (16mm) (2'20") | T/C (2). EXT./INT. CAR. DAY. S.O.F.

MOTOR-CYCLIST KICK STARTS MACHINE f/g, & MOTORCADE MOVES OFF. (2'16")

CUT to CALLAN & MALLORY INT. CAR with 2ND CAR FOLLOWING.

MALLORY: Have you got a fag?

CALLAN: Yes, I brought you a packet.

(1 TO POS.B, 3 TO POS.B, HUNTER'S OFFICE; 4 TO POS.B, SURTEES' FLAT; 5 TO POS.B, INTERVIEW SET)

MALLORY: (PAUSE) Mild.

CALLAN: Got used to their brand?

MALLORY: It burns like yak's dung, but at least you can taste it. What was all that about back there?

CALLAN: Thought you might know. Suppose he's gone round the twist?

MALLORY: Possibly.

CALLAN: How was he on the journey?

MALLORY: They brought us in separate cars. What interest does your Section have in him?

(On T/C (2))

CALLAN: You know I can't answer that. (PAUSE) So that's the first you've seen of him in five years?

MALLORY: Since they took me into that room in K.G.B. headquarters to hear his confession.

CAR PASSES 4 SOLDIERS JOG-TROTTING ALONG ROAD.

CALLAN: Blew you sky-high, didn't he?

MALLORY: Me, Kuslov, Ledney, Surkov. Half a dozen others. I've got things to say, Callan, and I've been waiting a long time to say them.

CALLAN: Feel free - if you'll pardon the expression.

MALLORY: I'll hang on a bit longer until I meet the fool who used an incompetent amateur like Surtees as a courier.

CALLAN: Wasn't too bright, was it?

MALLORY: Bright? They had the lot out of him inside twenty-four hours - names, covers, post-boxes. Then they hauled me in, and he gave a repeat performance.

CALLAN: Under pressure?

MALLORY: Not so much as a slap on the wrist. Callan, what in God's name ever possessed us to employ him?

Preview 3

(On T/C (2))

CALLAN: That's just the trouble, mate. We never did.

MALLORY REACTS.

BOOMS B-2, C-1

23. 3 (B) TIGHT 2-S, CALLAN & HUNTER, both PROFILE.

4. INT. HUNTER'S OFFICE. DAY.

GRAM F/X a/b, thru scene.

HUNTER: You could have stopped him talking to the reporters.

CALLAN: Stop him? What was I supposed to do? Clobber him when he opened his mouth?

BISHOP: (OFF) It might have made fractionally larger head-lines.

As THEY TURN, PULL FOCUS to BISHOP.

HE COMES FORWARD.

FAVOUR the NEWSPAPER.

24. 1 (B) (As Bishop moves) 3-S, CALLAN, BISHOP X-ing f/g L, with HUNTER b/g R.

HUNTER: (INTO INTERCOM) Run that clip again, and cut out all the early stuff. (INTERCOM OFF) Switch on the box, Callan.

LET CALLAN GO L.

You've met Callan, of course./

25. 2 (A) 2-S, BISHOP with CALLAN COMING R. to HIM.

BISHOP: Mmm.

CALLAN: You said you were Foreign Office.

Preview 1

(On 2, Shot 25)

BISHOP: In addition to swearing and smoking, I also tell lies. This is bad, Hunter. This is very, very bad./

26. 1 (B)
M.C.U. HUNTER.

27. 3 (B)
2-S, BISHOP X-ing R. of CALLAN to SIT.

(PAUSE)/

ON FLOOR MONITOR SELECT in MONOCHROME: VTR "SHASH" (delayed line) - MIXING TO:

27A. 5 (B) - C.M.S. SURTEES.

CALLAN: Just a minute, who is this?

(PAUSE)

Well, come on - who is it?

± 2 STAND MICS. for INTERVIE[W]

28. 2 (A)
BISHOP with MONITOR L.

BISHOP: Shh ... it's on./

CALLAN: Ad lib. over Interviewer's first line.

INTERVIEWER: (ON MONITOR) And now that you're safely home, Mr. Surtees, do you feel any bitterness towards the Soviet Union?

PUSH IN SLOWLY to MONITOR.

SURTEES: (ON MONITOR) The conditions in the camp were harsh, but I was treated as they would treat any other spy. I have no bitter feelings.

INTERVIEWER: (ON MONITOR) You're aware, of course, that official sources deny that you had any connection whatsoever with British Intelligence?

SURTEES: (ON MONITOR) I'm aware of it. And under the circumstances, I'm hardly surprised./

29. 1 (B)
3-S, CALLAN/BISOP/HUNTER.

Preview 5

(On 1, Shot 29)

INTERVIEWER: (ON MONITOR) Under what circumstances?

SURTEES: (ON MONITOR) Ones which reflect the greatest discredit on their methods.

INTERVIEWER: (ON MONITOR) In what way?/

30. 5 (B)
C.M.S. SURTEES (MONOCHROME).

SURTEES: (ON MONITOR) I was blackmailed into spying for British Intelligence. When I publish my account of the affair, the public can judge for itself the character of men who run our Security services./

31. 1 (B)
M.C.U. HUNTER.

INTERVIEWER: (ON MONITOR) A very serious allegation, surely?

SURTEES: (ON MONITOR) Very serious./

32. 2 (A)
2-S, BISHOP & CALLAN (incl. MONITOR at L).

Now, please - I won't answer any more questions at the moment.

END OF INTERVIEW

(THE MONITOR GOES BLANK)

CALLAN: 'Struth - what's he on about?/

33. 3 (B)
3-S, BISHOP COMING f/g L + CALLAN & HUNTER.

HUNTER: Us.

CALLAN: Not this section.

CRAB R. as BISHOP GOES R, HOLDING 3-S with HUNTER COMING C.

BISHOP: Don't be chauvinistic, Callan. It's all in the family.

CALLAN: Yes, but he was never in the family. Was he?

Preview 1

(On 3, Shot 33)

BISHOP: Not in my branch of it, certainly. (PAUSE)

CALLAN: Well, what is your branch of it? (PAUSE)

LET BISHOP GO.

HUNTER: Callan, anything's possible. You should know that. (PAUSE) Wires get crossed, memos get lost. The wrong people see the wrong things ... God knows what might have happened to that man. And he won't let us close enough to ask him. /

(Boom B to Pos. fast)

34. 1 (B) (L. of column)
M.C.U. BISHOP.

(3 REPO. L)

BISHOP: That sounds like a speech for the defence, Hunter. We have to stop him. /

35. 2 (A)
3-S.

CALLAN: "D" notice.

BISHOP: We don't want raised eye-brows. It's bad for business.

36. 1 (a/b)
(M.C.U. Bishop)

CALLAN: Who's we? /

37. 3 (L. of B)
M.C.U. CALLAN.

BISHOP: (PAUSE) Us. /

(2 TO POS.B, SURTEES' FLAT)

CALLAN: What was it you said, sir, about wires getting crossed and the left hand not knowing what the right hand's doing? /

38. 1 (a/b)
(M.C.U. Bishop)

BISHOP: Callan, all you need to know is that in the pecking order of the Security game, we get first peck. Surtees said - how did he put it? - he was going to publish his own account of the affair. /

39. 3 (L. of B)
C.M.S. HUNTER.

Preview 4 (fast)

(On 3, Shot 39)

HUNTER: He'll have half of Fleet Street hammering at his door to do him the favour.

PAN HUNTER R. & PAN on to BISHOP'S NEWSPAPER. (Try to go out of focus).

VERY QUICK MIX TO:

5. INT. SURTEES' FLAT. DAY. BOOMS B-3, C-2

40. 4 (B)
CLOSE on DUST SHEETS of d/s L. CHAIR.

GRAM F/X: DISTANT TRAFFIC (thru scene)

CRAB as WE MIX to REVEAL SURTEES & CROSS.

CROSS: I must apologise for intruding at a time like this. Unfortunately in my business -

(1 TO POS.C, SURTEES' FLAT; 3 REPO. BACK TO POS.B, HUNTER'S OFFICE)

SURTEES: I'm afraid I didn't quite understand what your business is, Mr. Cross.

CROSS: I'm with Metropolitan Syndications. We handle the publication rights for features and articles, and I'm here to make an offer for your story. I take it you haven't yet disposed of it?

SURTEES: No.

SURTEES COMES d/s SLIGHTLY.

CROSS: Good. I'm sure we can come to some arrangement, then. Our problem is - well, how shall I put it /- ?

41. 1 (C)
C.M.S. SURTEES.

SURTEES: Frankly, Mr. Cross.

PULL BACK to 2-S as HE STEPS BACK.

Preview 4

(On 1, Shot 41)

CROSS: Then - frankly - your experiences aren't exactly unique. Others have come back from Russian prisons, and they all tend to tell more or less the same story.

SURTEES: Then why are you so anxious to obtain it? /

42. 4 (B)
C.M.S. CROSS.

CROSS: It's rumoured that there are certain elements in your story which make it rather unusual. /

43. 2 (B)
2-S, SURTEES COMING d/s L of CROSS.

SURTEES: I intend to make certain disclosures, Mr. Cross.

CROSS: I see. Mr. Surtees, we would like some idea of what we're buying. /

44. 1 (C)
M.C.U. SURTEES.

SURTEES: A true account of how a citizen of this country was blackmailed into working for British Intelligence. /

45. 2 (B)
2-S, SURTEES & CROSS.

CROSS: I would appreciate a little more detail.

PAN SURTEES L. & LOSE CROSS.

SURTEES: As you may know, I was one of the founders of an organisation known as the Standing Committee for World Peace.

CROSS: I remember it.

Preview 4

(On 2, Shot 45)

SURTEES: My activities took me all over the world - in particular to Eastern Europe. I met important

BRING SURTEES R. & FORWARD AGAIN.

people there, influential people ... I had just returned from one such trip when the first approach was made. A man called to see me - here, in this flat./

46. 4 (B)
M.C.U. CROSS.

He didn't waste any time in coming to the point. He said he was from the S.I.S.

CROSS: The/...?

47. 2 (B)
M.S. SURTEES.

SURTEES: The Secret Intelligence

PAN HIM R. of CROSS to 2-S.

Service. The peacetime name for the M.I.5. He suggested that it was my patriotic duty to co-operate with them. Indeed, to work for them.

CROSS: In what capacity?

PAN SURTEES L. to CHAIR - LOSE CROSS.

SURTEES: As a general courier. He wanted me to find out who, among my contacts in the East, were sympathetic to the West./

48. 4 (B)
M.C.U. CROSS.

CROSS: You wouldn't co-operate?/

49. 1 (C)
C.M.S. SURTEES.

HE SITS.

SURTEES: It would have been a gross betrayal of trust./

50. 4 (B) (As Surtees sits)
2-S, SURTEES sitting + CROSS.

But that wasn't the end of it. A fortnight later I received a phone call. Quite late at night./

51. 1 (C)
M.C.U. SURTEES.

(CONTD. OVER)

Preview 2

(On 1, Shot 51)

SURTEES: (CONTD.) The caller said he was passing through London and that he had a letter for me from a mutual friend at Leningrad University./

52. 2 (B)
M.C.U. CROSS.

We met - had a drink - he gave me the letter./

53. 1 (a/b)
(M.C.U. Surtees)

(2 TO POS.A, HUNTER'S OFFICE)

Then, as I was leaving, I suddenly felt ill - dizzy. But the next recollection I have is that of waking up in my car - several hours later./

54. 4 (B)
2-S, SURTEES + CROSS sitting.

CROSS: Have you any idea what happened during those hours?

SURTEES: I was taken somewhere and photographed./

55. 1 (a/b)
(M.C.U. Surtees)

In bed. With a girl. When the next approach came, the photographs came with it./

56. 4 (a/b)
(2-S)

CROSS: I see.

57. 1 (a/b) (After one beat)
(M.C.U. Surtees)

SURTEES: I'm sure you do. (PAUSE)/ My wife was a chronic invalid. Angina. It was put to me that the effect of seeing the photographs might prove - unfortunate. You understand I had no choice but to co-operate./

58. 4 (B)
M.C.U. CROSS.

CROSS: Your wife/-

59. 1 (a/b)
(M.C.U. Surtees)

SURTEES: Died five years ago. Shortly after my arrest. (PAUSE)

(CONTD. OVER)

Preview 4

(On 1, Shot 59)

SURTEES: (CONTD.) So the photographs are no good to anybody./

60. 4 (a/b)
(M.C.U. Cross)

(PAUSE)/

61. 1 (a/b)
(M.C.U. Surtees)

You might tell that to Hunter, will you?

ASSEMBLY EDIT

(1 TO POS.B, HUNTER'S OFFICE; 4 TO POS.C, CALLAN'S FLAT)

(CROSS to HUNTER'S OFFICE)

(BOOM C to POS.1, HUNTER'S OFFICE)

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6. INT. HUNTER'S OFFICE. DAY. BOOM C-1

62. 1 (B)
M.C.U. HUNTER.

GRAM F/X (thru scen a/b)

HUNTER: He must have been on to you from the word go./

63. 2 (A)
2-S, CROSS & HUNTER.

CROSS: I did say at the time it was a bit obvious, sir -

HUNTER: What the hell's been going on that none of us knows about?

CROSS: I wouldn't know, sir. I wasn't with this section five years ago./

64. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Nor was I. How does he come to be familiar with an official top-secret code-name? How does he know there is a Hunter?/

65. 3 (B)
2-S, CROSS + CALLAN
COMING d/s 2 or 3 STEPS.

Preview 1

(On 3, Shot 65)

CALLAN: There is one possibility, sir.

HUNTER: What?

CALLAN: He's telling the truth.

66. 1 (a/b)
(M.C.U. Hunter)

CROSS: He convinced me./

HUNTER: Huh!

67. 3 (a/b)
(2-S, Cross & Callan)

CALLAN: Oh, come on!/ Take a look through our files and you'll find this section's been involved

68. 1 (a/b)
(M.C.U. Hunter)

in some dirty, dodgy operations./ A bit of blackmail's something we'd do for light relief.

HUNTER: I've been through the files and there's nothing in them that

69. 2 (A)
3-S, CROSS, CALLAN, HUNTER.

even hints at this!/

CALLAN: Well, I've done plenty of jobs that don't appear on the files. Some of the men who sat behind that desk could play their cards pretty close to the chest.

HUNTER: Callan, it does seem to me that you're getting a certain smug satisfaction out of all this.

CALLAN: Well, it had to happen, didn't it? Some day it had to happen.

Preview 1

(On 2, Shot 69)

HUNTER: What had to happen?

CALLAN: Some rotten little caper would turn round and bite us./

70. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Maybe it has and maybe it hasn't./

71. 2 (a/b)
3-S, with HUNTER COMING d/s R.

PULL BACK to HOLD 3-S.

Cross, there's to be no further official contact with Surtees. But I want a round-the-clock watch kept on him.

CROSS: His phone, sir?

HUNTER: Callan will take care of that. I also want photographs of everyone he meets - everyone who enters and leaves the building.

CROSS: Very good, sir.

LET CROSS GO.

CALLAN: How long do you think it'll take Surtees to write his story?/

72. 3 (B)
C.M.S. HUNTER.

BRING HIM L. for 2-S with CALLAN.

HUNTER: How long is a piece of string? But I'll tell you one thing - he isn't going to publish it.

CALLAN: How do you intend to stop him?

HUNTER: (PAUSE) By playing it close to my chest, if I have to. With your assistance.

Tape stop next

(On 3, Shot 72)

CALLAN: Me again?

HUNTER: Why not?

LET HUNTER GO, & FAVOUR CALLAN.

ASSEMBLY EDIT

(1 TO POS.D, 3 TO POS.C CALLAN'S FLAT)

(CALLAN to CALLAN'S FLAT)

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7. INT. CALLAN'S FLAT. NIGHT. BOOM A-2

GRAM F/X CALLAN'S FLAT ATMOSPHERE (as for series - through scene)

73. 1 (D)
CLOSE on CHESS-BOARD.

SEE CHESS PIECES MOVED.

TILT with CALLAN'S HAND MOVEMENT to HIS FACE.

F/X: KNOCK ON DOOR.

On KNOCK, SEE HIM RISE & PAN HIM to DOOR - OPENING IT for 2-S with MALLORY.

MALLORY: You said to drop in sometime.

LET MALLORY GO R.

CALLAN: Come in. Don't say it's a nice place I've got 'cos I hate hypocrisy./

74. 3 (C)
LOOSE 2-S, with MALLORY X-ing R. f/g.

MALLORY: Glad to see I didn't get you out of bed.

CALLAN: Don't go to bed much these days. Insomnia. You should have phoned, though. Haven't got a drop in the place except half a bottle of brown, and that's flat.

Preview 4 (fast)

(On 3, Shot 74)

MALLORY: Doesn't matter.

CALLAN: Do you play?/

75. 4 (C)
M.S. MALLORY.

MALLORY: Not recently. I was too busy producing my quota of the little bastards./

76. 1 (D)
M.S. CALLAN.

CALLAN: Oh ... yes, sorry. Bad memories./

77. 4 (a/b)
(M.S. Mallory)

MALLORY: I can look at them without shuddering. Now, cabbage soup - that's different./

HE MOVES to CHAIR.

78. 3 (C) (As Mallory sits)
2-S, CALLAN + MALLORY sitting.

CALLAN COMES FORWARD to SIT.

TIGHTEN as THEY CONCENTRATE.

CALLAN: Don't play too well myself - just studying the masters. Something to do at night. (PAUSE) Finished with you down at East Grinstead, are they?/

79. 1 (D)
M.C.U. MALLORY.

TILT with HIS HAND to SEE PIECES MOVE, then TILT to CALLAN.

MALLORY: They ran out of questions in three days. I ran out of answers in two. So they turned me loose. (PAUSE)/

80. 3 (C)
CLOSE on CHESS-BOARD.

As PIECES are MOVED, TILT to TIGHT 2-S, CALLAN & MALLORY.

MALLORY: (CONTD.) That's the one.

CALLAN: Look - er - it's half past midnight, and you didn't just happen to be passing.

Preview 4

(On 3, Shot 80)

MALLORY: No. I wanted to talk to you.

CALLAN: About what?/

81. 4 (C)
M.C.U. MALLORY.

MALLORY: Surtees. He demolished my whole outfit. I want Hunter to assign me to covering him./

82. 3 (C)
2-S, CALLAN/MALLORY.

CALLAN: Hunter wouldn't wear it.

MALLORY: Hunter might - if you put in a word.

CALLAN: Sorry, mate. After five years like your five years, I wouldn't trust you to get the day of the week right. Nothing personal./

83. 4 (C)
M.C.U. MALLORY.
HE LEANS BACK.

MALLORY: Then I'll ask the favour from somebody else.

CALLAN: Forget it. You're off - and that's a fact.

MALLORY: They tell me you're a bit off yourself./

84. 1 (D)
C.U. CALLAN.

CALLAN: Not so's you'd notice. (PAUSE) Your move./

85. 3 (C)
TIGHT 2-S, CALLAN + MALLORY
RISING.

MALLORY: My move ... Here, you can have your knight back.

(1 TO POS.B. HUNTER'S OFFICE)

CALLAN: That's not in the rules.

Preview 4

(On 3, Shot 85)

MALLORY: The rules are what you make them. And he has his instructions.

CALLAN: What are you talking about?

86. 4 (C)
C.U. MALLORY.

MALLORY: Surtees./ Has it occurred to anyone that he's working for them?

A S S E M B L Y   E D I T

(3 TO POS.B, HUNTER'S OFFICE)

(CALLAN to HUNTER'S OFFICE)

---

87. 3 (B)
M.C.U. CALLAN.

8. INT. HUNTER'S OFFICE. DAY.

BOOMS B-2, C-1

GRAM F/X thru scen[e] a/b

88. 1 (B)
M.C.U. HUNTER.

CALLAN: You're joking!/

HUNTER: I'm not. (PAUSE) I'm taking Mallory on to the strength./

89. 2 (A)
2-S, CALLAN/HUNTER.

CALLAN: But, he's - he's -

CALLAN COMES FORWARD.

HUNTER: He's what?

CALLAN: He's just back ten minutes!

HUNTER: He's keen.

Preview 3 (fast)

(On 2, Shot 89)

CALLAN: He's twitchy!

BISHOP: Unbalanced?/

90. 3 (B) (As Callan turns)
2-S, CALLAN/BISHOP.

CALLAN: You know what I mean. I don't want some nut padding along behind me -

BISHOP: An incautious description, wouldn't you say, Hunter? From what I've heard, he wouldn't be the only one in this section who's living with a trauma./

91. 2 (A)
C.U. CALLAN.

CALLAN: (PAUSE) Gets around, doesn't it?/

92. 3 (B)
M.C.U. BISHOP.

BISHOP: You will agree that for someone who is ... twitchy, Mallory has come up with a very reasonable hypothesis. It isn't easy to do a good trick twice - but it is possible./

93. 2 (A)
3-S, CALLAN/BISHOP/HUNTER.

CALLAN: What was the good trick once?

BISHOP: When Surtees was arrested - if he was arrested - it didn't do our image any good.

CALLAN: All right, so it made you look like amateur night at the Bolshoi -

BISHOP: Just so - and it was far from all right. The Lubin network evaporated./

94. 1 (B)
M.C.U. HUNTER.

(CONTD. OVER)

Preview 3 (fast)

(On 1, Shot 94)

BISHOP: (CONTD.) Two potential defectors developed cold feet and shopped their contacts. /

95. 3 (a/b)
(M.C.U. Bishop)

Vaslov went double ... There was a massive loss of confidence, Callan. /

96. 2 (A)
M.C.U. CALLAN.

Nobody treads on a rotten step. The K.G.B. were on to Mallory's cell already. /

97. 3 (a/b)
(M.C.U. Bishop)

When the time came to blow the whistle, Surtees did it in the most damaging manner possible. /

98. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Come on, Callan, don't be thick-headed about it. Admit the possibility. /

EASE as HE RISES.

99. 2 (A)
M.C.U. CALLAN.

CALLAN: All right. It's possible. /

100. 3 (B)
M.S. HUNTER.

BRING HIM L. for 3-S with CALLAN & BISHOP.

HUNTER: So, having discredited the S.I.S. once, he's all set to do it again. Now that we know the black-mail story's no more than a cover, we can concentrate on stopping him.

CALLAN: Now that we know? I only said it was poss -

HUNTER: You have things to do, Callan. I won't detain you.

PAN CALLAN L. & OUT.

(PAUSE)

101. 1 (B) (As Bishop rises)
M.C.U. BISHOP.

PULL OUT as HE RISES to 2-S with HUNTER.

BISHOP: I'm not too happy about his involvement in this.

Preview 2

(On 1, Shot 101)

LET HUNTER GO L.

HUNTER: Callan has special qualities. I'm never too happy about being told how to run my section.

BISHOP: My dear chap, I wouldn't dream of it./

102. 2 (A)
2-S, HUNTER/BISHOP.

HUNTER: Good.

BISHOP: Unless it became absolutely necessary.

HUNTER: I've agreed to accept Mallory. That's as far as I'm prepared to go.

BISHOP: It's as far as I want you to go - at the moment. We like to have somebody on the inside of everything. Tell me - do you also accept his theory?

HUNTER: A theory doesn't have to be right. It just has to work./

103. 1 (B)
M.C.U. BISHOP.

BISHOP: This one does. (PAUSE) We had word from Moscow this morning. They've put a new man in the field./

104. 2 (A)
M.C.U. HUNTER.

GRAMS: THEME

SLIDE
"CALLAN" - END OF PART ONE

*
*
*
*

FADE SOUND & VISION

1ST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.E, GENTS'.

CAM. 2 - TO POS.C, GENTS'.

CAM. 3 - TO POS.D, CELLAR.

CAM. 4 - TO POS.D, SURTEES' CORRIDOR.

CAM. 5 - TO POS.C, SURTEES' CORRIDOR.

BOOM A - TO POS.1, GENTS'.

BOOM B - TO POS.4, SURTEES' FLAT

BOOM C - TO POS.2, SURTEES' FLAT

MINIBOOM - TO POS.1, CELLAR.

VTR/THS/2515
Part 2

ACT 2

	FADE UP SLIDE "CALLAN" - PART TWO		GRAMS: THEME * * *
105.	2 (C) With EXTRA f/g R, SEE into SET. PAN EXTRA L. ADMIT CALLAN & PAN HIM R. to WINDOW of BOOTH.	9. INT. GENTS'. NIGHT.	BOOM A-1 GRAMS: X-FADE THEME to 2 PIECES of POP MUSIC.
106.	1 (E) (As coin is heard) M.S. LONELY. BRING HIM to WINDOW & PUSH IN to PLATE.	/	GRAM F/X: GENTS' LOO NOISES (through scene)
107.	2 (C) TIGHT 2-S, CALLAN/LONELY.	LONELY: Much obliged, sir /- Mr. Callan! CALLAN: This is the best you can do for yourself? This the best job you can get? Harry's Strip Bar - lavatory attendant! LONELY: Hygiene operative. It's honest work, Mr. Callan. CALLAN: And that's not all that's wrong with it. I've had a job finding you.	(POP MUSIC IS TRACK FROM EACH OF DW/LP 3114 & CONROY BLMP 038)

Preview 1

(On 2, Shot 107)

LONELY: I didn't want to get found.

CALLAN: See if we can talk.

PULL BACK as LONELY Xs L. & GOES u/s & BACK in 2-S.

THEY DRIFT SLIGHTLY L.

CALLAN: (CONTD.) Got a job for you, Lonely.

LONELY: I'm all right here, thanks. Nobody bothers me.

CALLAN: Block of flats. No dogs, no burglar alarms. An easy drain-pipe at the back.

LONELY: Please, Mr. Callan -

CALLAN: There's twenty quid in it. Just climb in, open the door, and scarper. I'll do the rest./

108. 1 (E)
M.C.U. LONELY.

PULL BACK as HE TURNS, & SEE 2ND EXTRA COME IN + CALLAN f/g.

LONELY: Mr. Callan, I'm not interested. This might not look much to you, but it's better than the nick. I got my own room here and everything -

CALLAN: And then there's the tips. (HE TAKES 10/-d BIT AWAY) A tanner. I'm not surprised. These wash-hand basins are filthy. Filthy./

109. 2 (C) (As ash is emptied)
CLOSE on WASH-BASIN.

Preview 1

(On 2, Shot 109)

TILT to LONELY.

LONELY: Get all sorts in here, Mr. Callan -

110. 1 (E) (As Callan moves away) / 2-S, LONELY with CALLAN X-ing u/s L.

CALLAN: Somebody should complain to the management about them. The management would listen to a complaint like that ...

PULL BACK TO SEE ACTION.

LONELY: Don't, Mr. Callan - I just want to be left alone -

CALLAN: I'd get this place cleaned up smartish, if I were you. It's disgusting, isn't it? It really is disgusting! /

111. 2 (C) C.U. LONELY looking L.

LONELY: Mr. Callan!

CALLAN: What?

LONELY: (PAUSE) Twenty-five quid, was it, you said? /

112. 1 (E) TIGHT 2-S, CALLAN/LONELY.

CALLAN: Fifteen.

LET CALLAN GO.

P O S S I B L E A S S E M B L Y E D I T

(1 TO POS.F, CELLAR; 2 TO POS.B, SURTEES' FLAT)

(CALLAN & LONELY to CELLAR)

Telecine next

TELECINE (16mm) (0'23")
STILLS of EXT. BLOCK of FLATS. (0'21")

T/C (3). EXT. FLATS. DAY. S.O.F.

CROSS IS at CELLAR WINDOW with CAMERA & TELEPHOTO LENS.

COALMAN, CARRYING SACK, GOES DOWN BASEMENT STEPS, TURNS L. & GOES TO CELLAR DOOR (2ND ON L).

113. 3 (D) (As coalman arrives at cellar door)
2-S, LONELY/CALLAN.

10. INT. CELLAR. DAY. MINIBOOM-1

GRAM F/X: CELLAR ATMOSPHERE (thru scene)

LONELY: Mr. Callan -

GRAM F/X: COAL BEING EMPTIED, then FOOTSTEPS GOING AWAY.

LONELY: (CONTD.) It's dead parky down here. Could get a nice fire going with that lot.

PAN CALLAN L. to 3-S with CROSS TOP of FRAME, LONELY d/s R.

CALLAN: 'Struth, it's bad enough being cooped up with you for three hours in a confined space, without having you steaming as well.

LONELY: I'm always inclined to sweat a bit before a job, Mr. Callan.

CALLAN: If you can't take a bath, take a walk.

Preview Telecine

(On 3, Shot 113)

LONELY: You didn't say nothing about it being a day-light job -

TELECINE (4) (16mm) (0'33)
SURTEES EMERGES from FLATS & HAILS a TAXI.

CROSS: Surtees!/

THE TAXI DRAWS UP.

114. 3 (D)
M.C.U. CROSS, with BINOCULARS.

TELECINE (4) (contd)
CLOSE on SURTEES with BINOCULAR VIGNETTE.

CROSS: (CONTD.) (V/O) He's taking a taxi.

SURTEES GETS into TAXI & DRIVES OFF R.

CALLAN: (V/O) You don't take a taxi to go down the road for a packet of fags/...

115. 1 (F)
2-S, CALLAN/LONELY.

On your way, Lonely.

SEE LONELY GO u/s R, & ADMIT CROSS.

CROSS: And me, Callan. I'd better stay on his tail.

CROSS GOES.

CALLAN: I want you up at the phone box on the corner in case he comes back.

LET CALLAN GO to DOOR.

A S S E M B L Y E D I T

(1 TO POS.G, SURTEES' FLAT;
3 TO POS.E, FREDDY'S STUDIO)

(CALLAN to SURTEES' CORRIDOR)

Preview 4

116. 4 (D) SEE EXTRA GO to LIFT.

11. INT. SURTEES' CORRIDOR. DAY.

FISHPOLE A-1 & SLUNG MIC.

GRAM F/X: LIFT ASCENDING, then LIFT GATES OPENING.

117. 5 (C) CLOSE on EXTRA & LIFT INDICATOR.

LOOSEN to SEE CALLAN COME OUT & EXTRA GO INTO LIFT.

PAN CALLAN R. to SURTEES' FRONT DOOR.

GRAM F/X: LIFT GATES CLOSING & LIFT DESCENDING

118. 4 (D) CLOSE on BELL PUSH.

PULL OUT & TILT to CALLAN'S FACE.

F/X: FRONT DOOR BUZZER, REPEATEDLY.

CALLAN You took your time!

12. INT. SURTEES' FLAT. DAY.

BOOMS B-4, C-2

119. 2 (B) (As Lonely opens door) LOOSE 2-S, CALLAN ENTERING with LONELY.

GRAM F/X thru scen a/b

LET CALLAN GO L. & HOLD LONELY.

LONELY: It wasn't easy, Mr. Callan. That drain-pipe's dead shaky at the top. They should have it seen to. Could kill somebody, a thing like that - (PAUSE) What you lock that door for/...?

120. 1 (G) With DESK f/g L, SEE CALLAN come L. b/g to R. f/g, BRINGING LONELY IN for 2-S.

CALLAN: Don't want him walking in on us, do we?

LONELY: You said I could scarper, Mr. Callan. That's what you said -

CALLAN: Open this.

Preview 2

(On 1, Shot 120)

LONELY: What are we looking for?

CALLAN: Something about half as big again but different coloured.

LONELY: Eh?

CALLAN: Get a move on. 'Struth, you're losing your touch, Lonely./

121. 2 (B) (Near desk) (As desk /clicks open)
H.A. LOOKING on to DESK, with CALLAN/LONELY.

LONELY: You're not going to read all the way through it, are you?

TILT to CALLAN'S FACE as HE USES CAMERA.

CALLAN: No. There's nothing I like better than curling up in bed with a good photostat./

122. 1 (G) (As Lonely is L. of /Callan)
2-S, LONELY/CALLAN.

LONELY: (PAUSE) Look, you don't want me hanging around -

CALLAN: No, I don't. Find out where that phone cable finishes up. I want to put a bug in it./

123. 2 (B)
CLOSE on TELEPHONE.

SEE LONELY'S HAND GO L, & FOLLOW to JUNCTION BOX.

TILT to HIS FACE as TELEPHONE RINGS.

F/X: TELEPHONE RINGS.

124. 1 (G) (After one beat)
M.C.U. CALLAN.

CALLAN: (CONTD.) Right, that's it. Close the desk and put the bulb back.

PULL BACK as HE MOVES, & SEE LONELY COME f/g R. for 2-S.

(INTO PHONE): Yes?

+ BOOM A-3

FREDDY: (DISTORT) That Mr. Surtees?

Preview 3

(On 1, Shot 124) (BOOM B-4)

CALLAN: Yes, this is Mr. Surtees speaking. Who's that?

125. 3 (E)
M.C.U. FREDDY.

13. INT. FREDDY'S STUDIO. DAY. BOOM A-3

GRAM F/X: OVERHEAD THUMPING & TRAFFIC NOISES.

(1 TO POS.B, 2 TO POS.A, HUNTER'S OFFICE)

FREDDY: My friends call me Freddy - you can do the same. When I saw in the papers that you were back, I thought now wouldn't it be nice if we met and had a chat?

+ BOOM B-4

CALLAN: (DISTORT) What about?

FREDDY: Well - for a start - we could talk about the girl in that photograph.

A S S E M B L Y E D I T

(CALLAN to HUNTER'S OFFICE)

(3 TO POS.B, HUNTER'S OFFICE; 4 TO POS.E, SURTEES' FLAT)

(BOOM B to POS.2, BOOM C to POS.1, HUNTER'S OFFICE)

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126. 2 (A)
TIGHT on CALLAN with MANUSCRIPT f/g.

PULL BACK as MANUSCRIPT is LOWERED, to 4-S, MALLORY/CALLAN/HUNTER f/g, & CROSS.

14. INT. HUNTER'S OFFICE. DAY. BOOMS B-2, C-1

GRAM F/X thru scene a/b

HUNTER: God knows, I didn't expect anything as bad as this. How much did you read, Callan?

CALLAN: Not much. There wasn't time.

Preview 1

(On 2, Shot 126)

MALLORY: Is it serious?

HUNTER: "On the following Tuesday I met Hunter at the usual place. He said that a C.I.A. agent in Holland was, to use his own words, 'rocking the boat'. The agent's name was Schipper - "

CROSS: Schipper ...

CRAB L. as CROSS Xs d/s, & FINISH with 4-S, HUNTER R. f/g.

CALLAN: Amsterdam, wasn't it?

HUNTER: It was. "The agent's name was Schipper, and he would have to be liquidated./

127. 1 (B)
M.C.U. HUNTER.

I asked him what he meant, and he told me that since the Americans had already killed one British agent, this would be in the nature of a reprisal". (PAUSE) In May 1965, Schipper of the C.I.A. was, in fact, found dead in his hotel room./

128. 2 (A)
2-S, CALLAN/HUNTER.

"I protested that I was not a trained killer. Hunter assured me that my role would simply be that of a courier. The actual murder would be done by his section."/

129. 1 (B)
M.S. MALLORY.

PAN HIM R. to 4-S, R. of CALLAN & CROSS.

MALLORY: (PAUSE) He knows the names, dates and places.

HUNTER COMES L. f/g in 4-S.

HUNTER: And this, believe me, is one of the more innocuous allegations.

Preview 2 (fast)

(On 1, Shot 129)

MALLORY: Who did kill Schipper?

130. 2 (A)
M.C.U. HUNTER.

HUNTER: The K.G.B./ Poisoned - but if this ever sees the light of day, there may be second thoughts on the matter./

131. 1 (a/b)
(4-S)

CROSS: I take it there's no point in denying it.

HUNTER: Since we've been denying any connection with Surtees for the past five years, I doubt if it would surprise anyone./

132. 2 (a/b)
(M.C.U. Hunter)

The way the facts are presented in that document - and I emphasise 'facts' - our involvement becomes only too credible. And it lends credence to other parts of his story.

CROSS: Such as?

HUNTER: Interference in domestic politics. How does that sound?/

133. 3 (B)
C.M.S. CROSS.

PAN L. with CROSS & SLIDE OFF to CALLAN.

CROSS: Explosive.

CALLAN: How does he come to know so many - facts - if he wasn't working for us?/

134. 2 (a/b)
(M.C.U. Hunter)

HUNTER: We have to face it, Callan. Here we have a who's-who and what's-what of the S.I.S. All highly authentic.

Preview 1 (fast)

(CONTD. OVER)

(On 2, Shot 134)

HUNTER: (CONTD.) Now who would make it their business to find that out?/

135. 1 (B)
3-S, MALLORY/CROSS/CALLAN.

Only the opposition, Callan, only the opposition!

A S S E M B L Y E D I T

(1 TO POS.H, 2 TO POS.E, 3 TO POS.F, FREDDY'S STUDIO)

(CALLAN to FREDDY'S STUDIO)

15. INT. FREDDY'S STUDIO. DAY.

BOOM A-3 & F/P A-2

136. 2 (E)
LOOSE on STUDIO.

BRING FREDDY L. & LET HIM GO as WE SEE CAMERA.

Then, as directed.

GRAM F/X: OVERHEAD THUMPING & TRAFFIC (thru scen a/b)

137. 3 (F) (Pushing 1's cable)
C.M.S. FREDDY.

FREDDY: Can I help you?/ I'm Freddy.

138. 2 (E)
C.M.S. CALLAN.

CALLAN: Hello, Freddy./ Just

139. 1 (H)
2-S, FREDDY/CALLAN.

window shopping./

(3 REPO. R. OF CAM.1)

FREDDY: No harm in that. Your hobby, is it?

PAN CALLAN R. & LOSE FREDDY.

CALLAN: Mmm? Oh, photography! Yes - in an amateur sort of way. Got all the gear. Anxious to get started.

FREDDY: Good stuff?

Preview 3 (fast)

(On 1, Shot 139)

CALLAN: Box brownie and a roll of film. What more do I need?/

140. 3 (F) (Now R. of Cam.1)
M.C.U. FREDDY.

FREDDY: Some don't even need the roll of film./

141. 1 (H)
LOOSE on CALLAN.

You have to be a member of the club, of course. Can't just have people wandering in and banging away with a camera, can we?

ADMIT FREDDY for 2-S, & frame on f/g CAMERA.

CALLAN: How much?

FREDDY: Ten bob a year.

CALLAN: Very exclusive! Cash, cheque or banker's order?

FREDDY: Cash. It's always cash. Three quid a session. Tuesdays and Thursdays. Shall I book you for a session, Mr. - Mr. ... Smith, was it?

CALLAN: Surtees.

LET CALLAN GO, & PUSH IN on FREDDY.

FREDDY: My, you haven't half changed since I saw you on the telly!/

142. 3 (F)
C.M.S. CALLAN.

CALLAN: I'm working for Surtees./

143. 2 (E)
2-S, LOWER HALF of CALLAN/+ FREDDY.

FREDDY: I see. Private enquiry?

CALLAN: Something of the sort. Fellah in his position can't go hoofing around after every phone call he gets, can he? (PAUSE)

CALLAN DESCENDS from ROSTRUM into SHOT.

(CONTD. OVER)

Preview 3

(On 2, Shot 143)

CALLAN: (CONTD.) It was you that phoned last night?

FREDDY: Might've been. What's your name?/

144. 3 (F)
M.C.U. CALLAN.

CALLAN: Smith./

145. 1 (H)
M.C.U. FREDDY.

FREDDY: Good guess, wasn't it?/

146. 3 (a/b)
(M.C.U. Callan)

CALLAN: Mr. Surtees is very interested in the girl in the photograph./

147. 2 (a/b)
(2-S)

FREDDY SITS on ROSTRUM.

FREDDY: He would be, wouldn't he? How much is he interested - and I do mean how much?

CALLAN: He authorised me to go up to fifty quid to obtain the information.

FREDDY: He'll have to do a bit better than that. Oh, a lot better than that. He'll be making a few bob from those newspaper articles he's doing./

148. 3 (F)
M.S. CALLAN.

PAN HIM to TIGHT 2-S with FREDDY.

CALLAN: Freddy ... I should tell you that he also authorised me to tear your ears off if I had to.

PAN FREDDY R. as HE SCRAMBLES AWAY.

FREDDY: Now don't you start getting muscular with me - !

CALLAN: I know. You'll scream the place down./

149. 2 (E)
2-S, CALLAN + CAMERA f/g.

(CONTD. OVER)

Preview 1

(On 2, Shot 149)

BRING CALLAN f/g, & FIND FREDDY for 2-S.

HOLD CAMERA in frame.

(3 TO POS.D, CELLAR)

CALLAN: (CONTD.) Now, that's nice. That's very nice. Clever lot, the Swiss. Precision made - you can tell - but delicate, very delicate ...

FREDDY: Here, put that down!

CALLAN: What's the list price? About a hundred and ten?

FREDDY: Put it down! Put it down! Put the bleeding thing down! (PAUSE) All right, all right - no need to bend the furniture and fittings!

150. 1 (H) (After Callan puts the camera down)

M.S. CALLAN.

BRING HIM f/g R, & SEE FREDDY DART from R. to L. in 2-S.

TIGHTEN on FREDDY as HE TRIES to GRAB CAMERA.

(2 TO POS.A, HUNTER'S OFFICE)

LOSE CAMERA & HOLD 2-S as CALLAN PUSHES FREDDY against COLUMN.

CALLAN: Five years ago ...

FREDDY: This fellah came in to see me -

CALLAN: Name?

FREDDY: (PAUSE) Said it was Hunter.

CALLAN: Said it was Hunter. Just walked in.

FREDDY: No, no - he'd been here a couple of times before. He wanted a model for some private work. So I fixed him up with Bernice.

CALLAN: Bernice.

Preview 3

(On 1, Shot 150)

FREDDY: Jean, as a matter of fact. Jean Forbes - Jean Price - Mrs. Jean Price.

CALLAN: Mrs. Jean Price. What is her name now?

FREDDY: I told you. She's Mrs. Jean Price now. Got out of the game. Done very well for herself. Married well. Anyway, she took it on. Did very nicely out of it, too. Two fifty nicker.

CRAB L. as FREDDY GOES BEHIND COLUMN, & CALLAN Xs f/g L.

CALLAN: It's a lot to pay for a dirty postcard.

FREDDY: There was a bit more to it than that .. though I didn't know anything about it. Not till six months later when your Mr. Surtees gets himself arrested in Moscow. Jean comes flying round, tells me the whole story and wants to know what to do. Keep your mouth shut, dearie, I told her. He won't be around for the next ten years.

151. 3 (D) 16. INT. CELLAR. DAY. MINIBOOM-1

As directed.

GRAM F/X: STREET ATMOSPHERE (thru scene a/b)

Preview 4

GRAM F/X contd. over FAST!

(On 3, Shot 151)

GRAM F/X: PHONE LIFTED, DIALLING TONE & DIALLING NOISES (from tapped phone

(AS SOUNDS ARE HEARD FROM THE LOUD-SPEAKER, CROSS SWITCHES ON TAPE RECORDER & PUTS EAR-PHONES TO HIS EAR).

+ BOOM B-4

SURTEES: (DISTORT) I would like to speak to the Features Editor, please/... (PAUSE)

152. 4 (E)
M.C.U. SURTEES.

17. INT. SURTEES' FLAT. DAY. BOOM B-4

+ BOOM C-1 for Voice

VOICE: (DISTORT) Features Editor here.

GRAM F/X: DISTANT TRAFFIC (thru scene a/b)

(3 TO POS.G, JEAN'S FLAT)

SURTEES: Good afternoon. Surtees here.

VOICE: (DISTORT) Oh, yes?

SURTEES: I thought I'd let you know - I've almost finished the rough draft.

VOICE: (DISTORT) Splendid!

SURTEES: Just a few revisions to make. It needs some polishing, of course, but no doubt your people will see to that.

VOICE: (DISTORT) Oh yes, of course. I look forward to reading it.

SURTEES: Good - then I can let you have it tomorrow.

Telecine next

(On 4, Shot 152)

TILT with TELEPHONE
& SEE SURTEES HOLD
PAPERS.

TELECINE (16mm) (1'11")

T/C (5). EXT. CANAL. DAY. S.O.F.

WIDE SHOT of BARGE in
CANAL by ISLAND.

JEAN is CARRYING POODLE
on TOW PATH. SHE THROWS
BREAD to DUCKS & BIRDS.

CALLAN IS ON CANAL BRIDGE.

HE JUMPS from BRIDGE on
to OPPOSITE TOW PATH.

CALLAN: (SHOUTS) Nice dog, that. (PAUSE) You can tell he's a thoroughbred - Mrs. Price.

JEAN: As it happens, he is a thoroughbred - and as it happens, I am Mrs. Price. Do I know you?

(1 TO POS.J, JEAN'S FLAT; 4 TO POS.F, HUNTER'S OFFICE)

CALLAN: No. I went round to your flat. Neighbours of yours said you always walked the dog along here around this time of day. Anyway, I recognised you from your photographs.

JEAN: Who are you?

CALLAN: I'm a friend of Freddy's.

JEAN: What do you want?

CALLAN: Why don't we go along to your place? Talk about it there, eh?

CALLAN WALKS AWAY b/g.

153. 1 (J)

18. INT. JEAN'S FLAT. DAY.

MINIBOOM-2
& BOOM A-4

CLOSE on ASHTRAY.

GRAM F/X:
DISTANT
TRAFFIC
(thru scene)

Preview 3

(On 1, Shot 153)

TILT as JEAN COMES FWD
to 2-S with CALLAN.

JEAN: If Freddy said that, then Freddy's a liar.

CALLAN: Let's not get off on the wrong foot, Mrs. Price. I'm not interested in what you were or what you did -

SHE TURNS to CALLAN.

JEAN: I was a photographer's model.

CALLAN: I know./

154. 3 (G)
M.C.U. JEAN.

JEAN: There's nothing wrong with that./

155. 5 (D) (R. of Cam.1)
M.C.U. CALLAN.

CALLAN: Not to me, but then I'm broad-minded./

156. 3 (a/b)
(M.C.U. Jean)

JEAN: And so is my husband, if you've any thoughts in that direction. I've told him all about my association with Freddy./

157. 5 (a/b)
(M.C.U. Callan)

CALLAN: That's nice. Complete honesty and trust. The basis for a happy marriage. Did you tell him about Surtees?/

158. 3 (G) (a/b)
(M.C.U. Jean)

JEAN: (PAUSE) I've never heard of the man./

159. 1 (J)
2-S, JEAN/CALLAN.

CALLAN: You wouldn't know him if you saw him?

(5 REPO. L. of CAM.1)

JEAN: No.

Preview 5

(On 1, Shot 159)

CALLAN: He'd know you. Oh, sure, he was drugged at the time, but they'd have to show him the photograph, wouldn't they? It would all be a bit pointless unless he saw the photograph. (PAUSE) It hasn't faded much with the years, Mrs. Price.

JEAN TURNS SLOWLY.

PAN HER L. & LOSE CALLAN.

(PULL BACK SLIGHTLY TO ALLOW CAM.5 TO SHOOT FROM UP L. OF YOU)

JEAN: I've got nothing to say to you./

160. 5 (D) (Now L. of Cam.1)
C.M.S. CALLAN.

CALLAN: Your husband might when he sees it. Mind if I wait for him?/

161. 3 (G)
C.M.S. JEAN.

JEAN: It'll be a long wait. He's in America on a business trip./

162. 5 (D)
M.S. CALLAN, rising.

CALLAN: Don't mess me about, darling!/

163. 1 (J)
M.S. JEAN.

PAN HER R. for 2-S.

(3 TO POS.H, SAME SET, VERY FAST)

JEAN: Don't you bloody speak to me like that - who the hell do you think you are?

CALLAN: All I want is information. Who took the photograph and where was it taken?

SPOKEN TO-GETHER.

SEE JEAN GO R. behind CALLAN to DOOR.

(PAUSE)

CALLAN GOES u/s L.

JEAN: Good-day, Mr. Whoever-you-are. It hasn't been a pleasure. (PAUSE) You're wasting your time./

164. 3 (H)
TIGHT 2-S, CALLAN/JEAN.

+ BOOM B-5 (HALL)

CALLAN: That, Mrs. Price, is something I can't afford to waste. There isn't enough to go round.

CALLAN GOES.

TIGHTEN on JEAN.

165. 4 (F)
CLOSE on TAPE RECORDER.

19. INT HUNTER'S OFFICE. DAY. BOOM C-1

GRAM F/X thru scene a/b

(On 4, Shot 165)

TAPE

SURTEES: (ON TAPE) It needs some polishing, of course, but no doubt your people will see to that.

SLOWLY TILT to HUNTER'S FACE.

VOICE: (ON TAPE) Oh yes, of course. I look forward to reading it.

SURTEES: (ON TAPE) Good - then I can let you have it tomorrow.

(TAPE RECORDER OFF)

PAN HUNTER L.

HUNTER: Tomorrow. He delivers tomorrow. We're under pressure.

FIND BISHOP, & LET HUNTER GO.

BISHOP: We?/

166. 2 (A)
C.U. HUNTER.

HUNTER: (PAUSE) This section./

167. 4 (F)
2-S, HUNTER/BISHOP.

BISHOP RISES.

BISHOP: Quite. It's a mess, Hunter. Your mess. Clean it up any way you like. But do it before tomorrow.

LET BISHOP GO, & CRAB to FAVOUR HUNTER.

GRAMS: THEME

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SLIDE
"CALLAN" - END OF PART TWO

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FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK

CAM. 1 - TO POS.D, CALLAN'S FLAT.

CAM. 2 - TO POS.F, CALLAN'S FLAT.

CAM. 3 - TO POS.J, CALLAN'S FLAT.

CAM. 4 - TO POS.B, SURTEES' FLAT.

CAM. 5 - TO POS.E, CELLAR.

BOOM A - TO POS.2, CALLAN'S FLAT.

BOOM B - TO POS.3, SURTEES' FLAT.

BOOM C - TO POS.2, SURTEES' FLAT.

MINIBOOM - TO POS.1, CELLAR.

VTR/THS/2515
Part 3

ACT 3

GRAMS: THEME

SLIDE
"CALLAN" - PART THREE

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*

20. INT. CALLAN'S FLAT. NIGHT. BOOM A-2

168. 3 (J)
LOOSE on KITCHEN.

*

\+
FISHPOLE F

F/X: KNOCK ON FRONT DOOR.

SEE CALLAN GO R. to DOOR.

GRAM F/X thru scene a/b

CALLAN: Who is it?

169. 1 (D)
M.S. CALLAN.

F/X: MORE KNOCKING ON FRONT DOOR.

PAN HIM L. to FRONT DOOR.

HE OPENS IT for 2-S with HUNTER.

HUNTER: Are you alone? (PAUSE) Then invite me in and close the door.

LET HUNTER COME R. & OUT of FRAME.

CALLAN: Right - you are in, sir, and the door is closed./

170. 2 (F)
M.L.S. HUNTER.

HUNTER: Is this the best we could find you?/

171. 3 (J)
2-S, CALLAN/HUNTER.

Preview 1

(On 3, Shot 171)

CALLAN: I believe so, sir. I also believe it was turned down by Shelter.

HUNTER: No 'sirs', Callan. Not on this occasion. Save them for official contacts.

CALLAN: What's this - social?/

172. 1 (D)
M.L.S. HUNTER.

BRING HIM SLOWLY d/s, & CRAB for 2-S.

(3 TO POS.C, SAME SET)

HUNTER: Not official, not social. It's a non-contact. It didn't happen - I was never here.

CALLAN: (PAUSE) If you were here, what would be the reason?

HUNTER: I might want to think aloud. About Surtees.

CALLAN: I'd try not to disturb you./

173. 2 (F)
M.S. HUNTER, sitting.

HUNTER: We could make him official. It wouldn't tax our resources to compile a file and a dossier./

174. 1 (D)
C.M.S. CALLAN.

CALLAN: Might even be able to fix him up with an O.B.E.

HUNTER: A possibility./

175. 2 (F)
C.M.S. HUNTER.

Distinguished services to his country, consequently suffered to the extent of a complete mental break-down./

176. 3 (C)
2-S, CALLAN/HUNTER.

Preview 2

(On 3, Shot 176)

CALLAN: It must've been the way I said it - but I was being sarcastic.

CALLAN SITS.

HUNTER: I wasn't.

CALLAN: Surtees wouldn't wear it. /

177. 2 (F)
M.C.U. HUNTER.

HUNTER: David, the award - or whatever - would have to be post-humous. /

178. 3 (a/b)
(2-S)

CALLAN: I don't think he's going to oblige you by dropping dead. /

179. 2 (F)
C.U. HUNTER.

HUNTER: No ... And that's why we're having a private talk. /

180. 1 (D)
C.U. CALLAN.

CALLAN: (PAUSE) Get knotted - sir. /

181. 2 (a/b)
(C.U. Hunter)

HUNTER: I see we've become formal again. /

182. 1 (a/b)
(C.U. Callan)

CALLAN: Too bloody true, we have! If you want a chopping done, you write out a chit for it! /

183. 2 (F)
2-S.

HUNTER: No, there's to be no record. No order. Nothing official.

CALLAN: I'm telling you - sir - if you want him killed, give the order in front of witnesses.

Preview 1 (fast)

(On 2, Shot 183)

HUNTER: You're certain he isn't K.G.B?/

184. 1 (a/b)
(C.U. Callan)

CALLAN: I'm not certain about anything/-

185. 2 (F)
C.U. HUNTER.

HUNTER: Either way, he's a time bomb. Defuse him before he goes off.

CALLAN: No comment./

186. 3 (C)
2-S, CALLAN/HUNTER.

HUNTER: It has to be you. A private debt. You owe this section something.

CALLAN: For what?/

187. 2 (a/b)
(C.U. Hunter)

HUNTER: For a faint blood-stain on the carpet behind my predecessor's desk./

188. 1 (a/b)
(C.U. Callan)

CALLAN: I'm getting bored with that subject - sir./

189. 2 (a/b)
(C.U. Hunter)

HUNTER: You were tricked.

CALLAN: Yes.

HUNTER: As Surtees is being tricked?/

190. 1 (a/b)
(C.U. Callan)

CALLAN: It's different -

HUNTER: It isn't./ Do you blame Meres for shooting you?/

191. 2 (a/b)
(C.U. Hunter)

192. 1 (a/b)
(C.U. Callan)

Preview 2 (fast)

(On 1, Shot 192)

CALLAN: No -

193. 2 (F) (a/b)
(C.U. Hunter)

HUNTER: He had to./ It was a logical necessity. And so is killing Surtees./

194. 3 (C)
2-S, CALLAN/HUNTER.

(PAUSE)

HUNTER RISES.
LET HIM LEAVE FRAME R.

HUNTER: Just accept the situation, and you won't have to feet guilty. Not about anything./

195. 2 (F)
2-S, CALLAN/HUNTER.

(CAMS. 3 & 1 CLEAR)

There's a service entrance at the back of Surtees' flat. Use that. Cross or Mallory will be on surveillance, and I don't want you seen. Make it look like suicide, and don't forget to collect his notes.

LET HUNTER X L. of CALLAN.
CRAB to TAKE HIM to DOOR.

(PAUSE) I was never here, and we never spoke about this.

LET HUNTER GO.
PUSH IN on CALLAN.

CALLAN: (SOFTLY) And what about the stain on Surtees' carpet!

196. 5 (E)
As directed.

21. INT. CELLAR. NIGHT. MINIBOOM-1

GRAM F/X
thru scene
a/b

(MALLORY WATCHES SURTEES' LIGHTED WINDOW)

A S S E M B L Y E D I T

(1 TO POS.G, 2 TO POS.B, SURTEES' FLAT; 3 TO POS.K, 5 TO POS.C, SURTEES' CORRIDOR)

(CALLAN to SURTEES' CORRIDOR)

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22. INT. SURTEES' CORRIDOR. NIGHT.

197. 3 (K)
LOOSE on STAIRS.

SEE CALLAN APPROACHING.

SLUNG MIC. & FISHPOLE A-3

198. 5 (C)
With EXTRA f/g, SEE CALLAN COME ALONG CORRIDOR.

CRAB R. with HIM to SURTEES' DOOR.

PUSH IN to M.S. as HE PUTS GUN in POCKET, & PUSH IN to M.C.U. as HIS HAND COMES OUT of POCKET.

GRAMS: HAYDN QUARTET in b/g. ("EMPEROR") (XLP-20095)

BOOMS B-3, C-2

23. INT. SURTEES' FLAT. NIGHT.

199. 4 (B)
SEE SURTEES with RECORD-PLAYER f/g.

GRAMS: FADE UP MUSIC on CUT to CAM.4

(5 TO POS.F, SAME SET, FAST)

F/X: FRONT DOOR BUZZER.

PAN HIM R. with GLASS, then L. to DOOR.

GRAM F/X: V. DISTANT TRAFFIC (thru scene)

200. 5 (F) (in CORRIDOR)
TIGHT 2-S, CALLAN/SURTEES.

+ SLUNG MIC. in HALL

(3 TO POS.L, SURTEES' FLAT)

SURTEES: What the hell do you want?

201. 4 (B) (As Callan enters)
LOOSE 2-S, CALLAN COMING u/s L. of SURTEES.

CALLAN: I'll settle for a chat.

SURTEES: I'm not in a conversational mood. Get out.

CALLAN: These articles you're writing. Why don't you just forget about them?

Preview T/C

(On 4, Shot 201)

SURTEES: Why should I?

CALLAN: Because there isn't a word of truth in them.

PUSH IN TIGHTER as SURTEES COMES d/s.

SURTEES: How would you know since you haven't read them?

TELECINE (16mm) (0'18")

T/C (6). EXT. FLATS. NIGHT. S.O.F.

HOUSEWIFE COMES out of FRONT DOOR & PUTS EMPTY MILK BOTTLES on STEPS. (0'12" - Q early)

PAN to MALLORY inside CELLAR.

HE TAKES PHOTO.

24. INT. SURTEES' FLAT. NIGHT. BOOMS B-3, C-2

202. 2 (B)
2-S, SURTEES/CALLAN.

GRAMS: CUT HAYDN as SURTEE[S] TAKES DIS[C] OFF.

(4 TO POS.H, SAME SET)

GRAM F/X thru scen[e] a/b

SURTEES: You could have saved yourself a lot of trouble, Callan. But maybe you just preferred to save yourself the price of a newspaper.

CALLAN: I'm telling you, mate. You've been had. (PAUSE) It's happened to better men than you.

SURTEES: Prove it.

CALLAN: Give us time./

203. 3 (L)
M.C.U. SURTEES.

Preview 2 (fast)

(On 3, Shot 203)

SURTEES: No. I'm satisfied that your organisation was responsible./

204. 2 (B)
M.C.U. CALLAN.

CALLAN: They were K.G.B. It was somebody posing as Hunter./

205. 3 (L)
2-S, SURTEES/CALLAN.

CRAB as SURTEES COMES IN to CALLAN -

SURTEES: Russians ...? Come, come!

CALLAN: Would you expect them to have snow on their boots?

- & HOLD 2-S as he then Xs u/s R. of CALLAN.

SURTEES: Goodnight, Mr. Callan.

(CALLAN STARTS TO GET GUN out of his POCKET in f/g)

(PAUSE)

F/X: FRONT DOOR BUZZER.

CALLAN: I'll get it.

As CALLAN GOES to DOOR, CRAB SLIGHTLY R. to HOLD 2-S.

+ SLUNG MIC. in HALL

206. 1 (G) (Pushing 3's cable)
TIGHT 2-S, JEAN & CALLAN.

JEAN: Well ... I'm here./

207. 5 (F) (in CORRIDOR)
M.C.U. CALLAN.

CALLAN: So I see. Come in.

PULL BACK to 2-S as JEAN APPEARS.

208. 2 (B)
3-S, JEAN & CALLAN COMING d/s, SURTEES MOVING IN SLIGHTLY.

SURTEES: Who ...?

(1 TO POS.B, HUNTER'S OFFICE)

CALLAN: You've met before - but I doubt if you remember the occasion. (PAUSE)/

209. 4 (H)
M.C.U. SURTEES.

Preview 3

(On 4, Shot 209)	
	SURTEES: I remember the photograph.
QUICK PULL OUT to 2-S with CALLAN, as CALLAN STOPS SURTEES MOVING IN.	(PAUSE)
210. 3 (L) TIGHT 3-S, JEAN/CALLAN/ SURTEES.	
(4 WITHDRAW QUICKLY)	CALLAN: Not yet.
211. 2 (B) (As Jean moves d/s) 3-S, JEAN COMING d/s, with CALLAN COMING R. of SURTEES.	SURTEES: Get her out of here.
(4 TO POS.B, SAME SET)	CALLAN: After I find out why she's come./
212. 3 (L) M.C.U. JEAN.	JEAN: You phoned me. You told me to meet you at this address./
213. 2 (a/b) (3-S)	CALLAN: Did I? Now why would I do that?
	JEAN: You ... wanted to do a deal about the photograph./
214. 3 (a/b) (M.C.U. Jean)	Look, I've been thinking it over. I'll tell you what you want to know if you promise that my husband never finds out/-
215. 2 (a/b) (3-S)	CALLAN: I promise that he will if you don't.
	SURTEES: Get out - both of you!
	CALLAN: Shut up. (TO JEAN) Sit down.
	SURTEES: I said, get out of here!

Preview 3

(On 2, Shot 215)

PULL BACK & LET JEAN SIT.

CALLAN: Shut up! (PAUSE) Let's have it.

BRING CALLAN to SIT in 2-S, & SEE SURTEES BEGIN to PACE L. & R. BEHIND CHAIR.

JEAN: I was working for Freddy at the time.

CALLAN: Skip that bit. Who hired you?/

216. 3 (L)
C.M.S. JEAN.

JEAN: He said his name was Hunter.

CALLAN: He would. Where did he take you?

JEAN: He collected me from Freddy's. It was late - about ten o'clock, I think. We went to an address in Camden Town/-

217. 4 (B)
2-S, JEAN/CALLAN.

CALLAN: Camden Town? What address?

JEAN: I can't remember. It was five years ago ...

CALLAN: Describe it.

JEAN: Oh, it was an old terrace house in a back street. We went upstairs - two flights, I think - and into a room. A bedroom. There was a man in the bed asleep.

CALLAN: Him?/

218. 2 (B)
C.M.S. SURTEES.

SURTEES: I don't want to listen to any more of this/-

219. 3 (L)
3-S, JEAN/CALLAN/SURTEES o/s SURTEES.

Preview 2

(On 3, Shot 219)

CALLAN: Just be quiet! Anybody else around, apart from Hunter?

JEAN: Another man with a camera. A flash camera. He took some photographs.

CALLAN: Go on.

SURTEES SLOWLY TURNS to CAMERA.

JEAN: Well, you don't need details, do you?/

220. 2 (B)
M.C.U. CALLAN.

CALLAN: What price modesty? In your case, two-fifty quid, wasn't it?/

221. 3 (L)
M.C.U. JEAN.

JEAN: It was the best payment I'd ever had./

222. 4 (B)
2-S, JEAN/CALLAN.

CALLAN: This place in Camden Town. Would you recognise it again?

JEAN: I think so -

CALLAN: Listen carefully. Was it near the canal with a pub on one corner and a bottling factory on the other?/

223. 3 (a/b)
(M.C.U. Jean)

JEAN: There was a place that looked like a factory -

(4 REPO. L)

CALLAN: And the two men. You could identify them?

Preview 2 (fast)

(On 3, Shot 223)

224. 2 (B)
M.C.U. CALLAN.

JEAN: Yes./

CALLAN: Very good, Mrs. Price, very good. I might ask you to do just that.

225. 3 (L) (As Callan rises) /
3-S, JEAN/CALLAN GOING to HER/with SURTEES R.

SURTEES: What the hell are you playing at, Callan ...?

CRAB to SEE CALLAN TAKE JEAN OUT.

+ SLUNG MIC. in HALL

24A. INT. CORRIDOR. NIGHT.

226. 5 (F) (in CORRIDOR)
2-S, JEAN/CALLAN.

CALLAN: Straight home, Mrs. Price. Don't discuss this with anyone, and don't get lost. I'll be in touch.

HOLD JEAN SINGLE OUTSIDE DOOR, as CALLAN SHUTS IT.

24B. INT. SURTEES' FLAT. NIGHT. BOOM B-3

227. 3 (L) (A full beat after door /closes)
2-S.

GRAM F/X contd.

BRING CALLAN d/s to SURTEES.

SURTEES: You're looking pleased with yourself, Callan.

Boom C to Pos.1 Hunter's Office.

CALLAN: Eighteen months ago we closed up an opposition house in Camden Town. I'll tell you about your Mr. Hunter./

228. 4 (L. of B)
M.C.U. SURTEES.

His name's Darwin, or Semple, but he was born Vassily./

229. 3 (a/b)
(2-S)

In Archangel, 1923. Profession - espionage./

230. 4 (L. of B)
C.U. SURTEES.

Employers, the Committee for State Security.

231. 2 (B)
C.U. CALLAN.

SURTEES: The K.G.B./

Preview 4 (fast)

(On 2, Shot 231)

CALLAN: Present whereabouts - Wormwood Scrubs./

232. 4 (a/b)
(C.U. Surtees)

(2 TO POS.A, HUNTER'S OFFICE; 3 TO POS.D, CELLAR)

233. 1 (B)
LOOSE on CROSS.

25. INT. HUNTER'S OFFICE. NIGHT. BOOM C-1

GRAM F/X thru scene a/b

(4 REPO. R, BACK TO POS.B, SAME SET)

CROSS: Just going out to relieve Mallory, sir. Any change in the instructions?

ADMIT HUNTER BOTTOM of FRAME.

HUNTER: No ... watch and wait. Watch and wait.

CROSS: Very good, sir.

LET CROSS GO - & LET HUNTER GO to DESK.

234. 5 (C)
SEE CALLAN GO from DOOR to LIFT.

26. INT. SURTEES' CORRIDOR. NIGHT. F/P A-1

SEE INDICATOR LIGHT WORKING, & PAN CALLAN DOWN f/g STAIRS.

GRAM F/X: LIFT DESCENDING

235. 4 (B)
SEE SURTEES SWITCH RECORD-PLAYER ON, & SIT.

27. INT. SURTEES' FLAT. NIGHT. BOOM B-3

GRAMS: "ARCHDUKE TRIO" (BEETHOVEN) (DECCA, ACL-125) (As Surtees puts disc on)

F/X: FRONT DOOR BUZZER.

A S S E M B L Y E D I T

(4 TO POS.E, 5 TO POS.F, SAME SETS)

(CALLAN to HUNTER'S OFFICE)

BOOM

236. 1 (B) | 28. INT. HUNTER'S OFFICE. NIGHT. C-1

M.S. CALLAN.

GRAM F/X a/b

PAN HIM to 2-S with HUNTER.

CALLAN: I think we've cracked it, sir.

TELECINE (16mm) (0'19") | T/C (7). EXT./INT. FLATS. NIGHT. S.O.F.

CROSS COMES DOWN BASEMENT STEPS, GOES to 1ST CELLAR DOOR on L, & KNOCKS. (0'14")

237. 3 (D) | 29. INT. CELLAR. NIGHT. MINIBOOM-1

M.C.U. MALLORY.

GRAM F/X: NIGHT TRAFFIC ATMOSPHERE.

PULL BACK to ADMIT CROSS for 2-S.

CROSS: What's new?

MALLORY: I'm not sure. Listen.

GRAM F/X: TELEPHONE RINGING OUT CONTINUOUSLY (bugged phone) as MALLORY SWITCHES ON TAPE RECORDER

CROSS: (PAUSE) Well?

MALLORY: Somebody's been ringing him for well over five minutes. He doesn't answer.

CROSS: He's gone to bed.

MALLORY: The light's still on in the lounge.

CROSS: Sure you haven't missed him?

MALLORY: Positive.

LET CROSS GO.

ASSEMBLY EDIT

(2 IN TO POS.A, HUNTER'S OFFICE: 3 TO POS.H, JEAN'S FLAT)

(CROSS to SURTEES' FLAT)
(BOOM B to POS.4, SAME SET)

30. INT. SURTEES' CORRIDOR. NIGHT. FISHPOLE A-1

238. 5 (F)
BRING CROSS from LIFT in L.S.

GRAM F/X: LIFT GATES OPENING & SHUTTING.

PAN HIM to SURTEES' DOOR.

GRAMS: BEETHOVEN a/b, TEN MINUTES into TRIO, heard from outside Flat door.

31. INT. HUNTER'S OFFICE. NIGHT. BOOM C-1

239. 1 (B)
2-S, CALLAN/HUNTER.

GRAM F/X a/b

HUNTER: And if Vassily wasn't the imposter?

CALLAN: He was. Surtees described him in detail. It's Vassily, all right. And he'll recognise him as soon as he sees the photograph.

HUNTER: It just doesn't sit right, Callan.

LET HUNTER X L. & OUT of FRAME.

CALLAN: It's more right than it was two hours ago. At least Surtees has agreed to hold back publication./

240. 2 (A)
M.C.U. HUNTER.

Preview 4

(On 2, Shot 240)

HUNTER: I'm not under-estimating it. I'll get on to the Scrubs tomorrow.

BRING HUNTER to TELEPHONE.

F/X: TELEPHONE RINGS.

HUNTER: (CONTD.) Hunter.

241. 4 (E) — 32. INT. SURTEES' FLAT. NIGHT. — BOOM B-4

M.C.U. CROSS.

GRAM F/X: VERY DISTANT TRAFFIC (a/b)

TILT to SURTEES' BODY.

CROSS: (ON PHONE) Cross, sir. I'm in Surtees' flat. Something serious. He's been shot, sir.

242. 1 (B) — 33. INT. HUNTER'S OFFICE. NIGHT. — BOOM C-1

2-S, HUNTER/CALLAN.

GRAM F/X (a/b)

HUNTER: (ON PHONE) Stay put. I'll be right over. (PHONE DOWN) So we've cracked it, have we, Callan?

A S S E M B L Y   E D I T

(1 TO POS.J. JEAN'S FLAT)

(CALLAN & HUNTER to SURTEES' FLAT)
(BOOM C to POS.2, SURTEES' FLAT)

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243. 4 (E) — 34. INT. SURTEES' FLAT. NIGHT. — BOOMS B-4, C-2

2-S, SURTEES' BODY/CROSS.

GRAM F/X (a/b)

F/X: FRONT DOOR BUZZER.

(On 4, Shot 243)

LET CROSS GO u/s R.

SEE FEET of HUNTER, etc. on ROSTRUM, HOLDING SURTEES' BODY f/g.

HUNTER: The back of the head. Well, that won't pass for suicide. Not unless he was a contortionist.

DEVELOP to 3-S with CALLAN X-ing L. f/g. INCLUDE PART of SURTEES' BODY.

CROSS: Sir - the notes are gone.

HUNTER: You're sure?

CROSS: I've turned the place upside down.

HUNTER: Right. First things first. And the first thing's to get rid of this body. Cross, organise it. Pack some clothes in a suitcase. Don't forget his razor and tooth-brush.

CROSS: Right, sir.

CROSS GOES u/s L.

HUNTER: Your Mrs. Price, Callan. She came here to get the notes and the photographs -

CALLAN: There was no photograph.

HUNTER: She thought there was. Callan, I want those notes. Take Mallory to help you get them.

LET CALLAN GO.

A S S E M B L Y   E D I T

(4 TO CAPTION) (CALLAN to JEAN'S FLAT)

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35. INT. JEAN'S FLAT. NIGHT.

BOOM A-4 + MINIBOOM-2

244. 3 (H)
LOOSE on BEDROOM DOOR.

GRAM F/X: VERY DISTANT TRAFFIC (thru scene a/b)

F/X: FRONT DOOR BELL RINGING INSISTENTLY.

PAN JEAN to FRONT DOOR, & ADMIT MALLORY & CALLAN.

JEAN: What ... ?

245. 1 (J)
LET MALLORY & CALLAN GO L. & FAVOUR JEAN L. to 3-S with MALLORY through in BEDROOM & JEAN BETWEEN THEM.

(3 TO POS.G, SAME SET)

CALLAN: Take the bedroom apart. I'll do in here.

JEAN: Stop it! Stop it! What are you looking for?

CALLAN: Where are the notes?

JEAN: What notes?

CALLAN: The ones you took from Surtees' desk - after you knocked him off.

JEAN: He's dead ... ?

CALLAN: Very.

JEAN: But - I didn't do it. I left before you did ...

CALLAN: Left the flat, but not the building. What did you do? Hang about on one of the upper floors until I'd gone?

Preview 3

(On 1, Shot 245)

JEAN: Why would I want to do a thing like that?

LET CALLAN GO R, & PAN JEAN R. for 2-S.

CALLAN: As if you didn't know!

246. 3 (G)
2-S, JEAN with MALLORY COMING out of BEDROOM.

JEAN: I told you the truth!

MALLORY: No sign of them - but I found this.

JEAN: No! He's lying - I don't have a gun /-

247. 1 (J)
C.M.S. CALLAN.

BRING HIM L. to TIGHT 3-S with JEAN & MALLORY.

CALLAN: You're going to tell me where the notes are if I've got to break your neck -

F/X: TELEPHONE RINGS.

MALLORY: There's an extension in the bedroom.

MALLORY GOES u/s & OUT.

HOLD 2-S as JEAN TAKES TELEPHONE.

JEAN: Hello.

248. 2 (A) (HUNTER'S OFFICE) /
As directed

(To include PHOTOGRAPHS of PEOPLE ENTERING & LEAVING SURTEES' BLOCK of FLATS)

36. INTERCUTTING:

INT. HUNTER'S OFFICE. NIGHT. BOOM C-1
&
INT. JEAN'S FLAT. NIGHT. BOOM A-4

GRAM F/X in both sets a/b

HUNTER: Mrs. Price?

JEAN: (DISTORT) Yes?

Preview 1

(On 2, Shot 248)

HUNTER: Tell Mr. Callan that Hunter wants a word with him./

249. 1 (J) (JEAN'S FLAT)
C.U. JEAN.

JEAN: It's - it's ...

CALLAN: Who?

JEAN: Hunter.

PULL BACK to 2-S as CALIN TAKES PHONE.

CALLAN: Yes?

HUNTER: (DISTORT) Callan?

CALLAN: Uh-huh.

HUNTER: (DISTORT) This is Charlie speaking.

CALLAN: (PAUSE) Got you, Charlie.

HUNTER: (DISTORT) When you went visiting tonight, did you use the service entrance?

CALLAN: Yes.

HUNTER: (DISTORT) Both entering and leaving?

CALLAN: Well, no ... I left by the front./

250. 2 (A) (HUNTER'S OFFICE)
C.U. HUNTER.

HUNTER: I thought you might have. (PAUSE) It's odd that we don't have a picture of you./

251. 1 (J) (JEAN'S FLAT)
C.U. CALLAN.

PULL BACK to SEE HIS GUN.

CALLAN: I don't quite understand what you're getting at ...

Tape stop next

(CONTD. OVER)

(On 1, Shot 251)

PAN CALLAN R. & SEE JEAN FLUNG R. on to SETTEE. — CALLAN: (CONTD.) Down!

SEE CALLAN FIRE GUN. — F/X: GUN SHOTS.

T A P E S T O P (for SPECIAL F/X SET-UP)

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37. INT. JEAN'S FLAT. NIGHT. — BOOM A-4 & MINI-2

252. 3 (G)
L.A. CLOSE on DOOR PANEL. — GRAM F/X contd.

PULL BACK as MALLORY COMES OUT of BEDROOM.

JEAN: SCREAMS, CONTINUOUSLY.

253. 1 (J)
TIGHT 2-S, JEAN/CALLAN.

F/X: GUN SHOTS. /

254. 3 (a/b) (On gun firing)
(Mallory)

SEE HIM COLLAPSE & DIE.

255. 1 (a/b)
(C.2-S, Jean/Callan)

CALLAN: Shut up! Shut up!

PUSH IN on CALLAN.

A S S E M B L Y E D I T

(1 TO POS.B, HUNTER'S OFFICE) — (CALLAN to HUNTER'S OFFICE)

/TAKE WILD TRACK OF JEAN SCREAMING/

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38. INT. HUNTER'S OFFICE. NIGHT. — BOOM C-1

256. 1 (B)
CLOSE on NOTES. — GRAM F/X a/b

TILT to HUNTER.

HUNTER: The notes were in the boot of Mallory's car. He came damn near to sinking us.

Preview 2

(CONTD. OVER)

(On 1, Shot 256)

HUNTER: (CONTD.) Once you'd got on to Mrs. Price, he couldn't risk her giving the game away and causing Surtees to have second thoughts./

257. 2 (A)
M.C.U. CALLAN.

CALLAN: You know, I must almost have bumped into him on this way up to the flat./

258. 1 (B)
2-S, CALLAN/HUNTER.

HUNTER: Probably. If you left just after she did. He phoned her, of course. Wanted to throw us on the wrong track. Almost succeeded.

CALLAN: What about Mrs. Price?

HUNTER: There are good reasons why she should choose to be very discreet.

CALLAN: And if she ever chooses not to be?/

259. 2 (A)
CLOSE on GLASS as HUNTER FINISHES POURING.

HUNTER: You still owe us a debt, Callan.

PULL FOCUS to C.U. CALLAN.

GRAMS: THEME

260. 4
"CALLAN" WALL CAPTION (16" x 20") - with BULB HANGING L. of FRAME.

SUPER CAPTION SCANNER /
Closing credits ... over.

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*
*

(On 4, Shot 260)

GRAMS: THEME (contd.)

SUPER CLOSING CREDITS from CAPTION SCANNER /
(R. of frame):

(3) Callan - EDWARD WOODWARD *
(4) Hunter - WILLIAM SQUIRE
(5) Cross - PATRICK MOWER *
(6) Lonely - RUSSELL HUNTER
(7) Surtees - RICHARD HURNDALL *
Mallory - PATRICK O'CONNELL
(8) Bishop - GEOFFREY CHATER
Jean Price - TRISHA NOBLE *
(9) Freddy - HAROLD INNOCENT
German Captain - ANDREW SACHS *
(10) Series created by JAMES MITCHELL
(11) Story Editor, GEORGE MARKSTEIN *
(12) Designed by DAVID MARSHALL
(13) Producer, REGINALD COLLIN *
(14) Directed by PETER DUGUID

*

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